

BOB JONES UNIVERSITY

The SCHOOL of FINE ARTS

PRESENTS



featuring the
Bob Jones University
Orchestra & Combined Choirs

Richard A. Nichols, conductor

American Visions

Summon the Heroes . . . . John Williams
Dan Kirsop, trumpet (b. 1932)

Few events capture the American spirit more than the Olympic Games. In 1996 John Williams was commissioned to write the official theme for the Atlanta event. "Summon the Heroes" was the result. Calling on longtime friend and recording artist, trumpeter Tim Morrison, Williams scored the piece with an extended trumpet solo played by Morrison at the premier. Tonight's soloist, Dan Kirsop, is a member of the BJU brass faculty. The piece is a tour de force for the entire orchestra featuring fanfares in the brass section, soaring string lines, flourishing woodwind passages and raucous percussion interludes. It is divided into short, unbroken series of episodes: Fanfare, Prologue, Flags, The Contest and Parade.

Three Dance Episodes from "Rodeo" . . . . Aaron Copland
(1900–1990)

Buckaroo Holiday

Corral Nocturne

Hoe Down

Commonly referred to as "the dean of American composers," Copland succeeded in marrying the common American folk song with the refined concert hall. In 1942, his well-received compositions of the late 1930s (the film scores *Of Mice and Men* and *Our Town*, the ballet *Billy the Kid* and the radio score "John Henry") led to a commission from the Ballet Russe de Monte Carlo for yet another cowboy ballet—*Rodeo*.

The three episodes featured in tonight's concert were extracted from Copland's ballet and first performed by the Boston Pops Orchestra in 1943. Buckaroo Holiday sets the stage depicting a cowboy who has caught the attention of two different women, the lone cowgirl and the more feminine rancher's daughter. The bereft cowgirl sulks in self-pity during the forlorn Corral Nocturne. Themes representing the cowgirl in the first movement are played mournfully by solo woodwinds. The very familiar Hoe Down ends the ballet as the cowgirl finally captures the love of the Buckaroo. The middle section slows to a crawl as the two kiss. Erupting once again, the hoe down ends in grand fashion.

The Cowboys Overture .... John Williams

The name "John Williams" is synonymous with film score soundtracks. To date, he has composed more than one hundred such scores. In addition, he has written many concert pieces, including two symphonies and concertos for flute, clarinet, bassoon, trumpet, horn, tuba, violin and cello. This overture, based on the soundtrack from the film, was compiled eight years after the film's release. Williams captures the joys and struggles of the Old West, both thematically and stylistically. The ternary (ABA) piece begins and ends with a series of vigorous themes representing the rigors of cattle driving. The open range is the focus of the lyrical middle section.

INTERMISSION*

Selections from "West Side Story" .... Leonard Bernstein
(1918–1989)
arr. Jack Mason

Initially titled *East Side Story,* the first concept of *West Side Story* centered on a Romeo and Juliet type struggle between a Jewish family and an Italian-American Catholic family during the Passover/Easter season. However, due to a rise in gang violence during the early 1950s, it was decided that the focus would shift to a turf war between Caucasian New Yorkers (Jets) and Puerto Rican immigrants (Sharks). This change in nationalities required the location of the story to relocate to the west side of New York–thus the modification of the title.

While composing the score, Leonard Bernstein decided to use the tritone interval (the most dissonant interval) to represent the tension between the two gangs. Throughout the musical, fighting scenes are littered with this interval. The song *Maria* repeatedly uses the interval in the first two syllables of her name. It is interesting to note that this motive representing Maria, the character who brings resolution to the feud at the end of the story, continues by resolving the tension a half step up on the third syllable of her name.

This arrangement features the titles *I Feel Pretty*; *Maria*; *Something's Coming*; *Tonight*; *One Hand*, *One Heart;* and *America*.

Symphony No. 2 "Romantic" .... Howard Hanson
(1896–1981)

II. Andante con tenerezza

III. Allegro con brio

Hired by George Eastman, inventor of the Kodak camera, Howard Hanson was the director of the Eastman School of Music for 40 years. The school flourished under his leadership, becoming one of the most prestigious music schools in the country. Born in Nebraska to Swedish parents, Hanson's European roots are evident in his compositions. Classified as neo-Romantic, his works emulate the European masters Grieg and Sibelius.

Serge Koussevitzky, who conducted the world premier of this piece in Boston on Nov. 28, 1930, commissioned this symphony for the 50th anniversary of the Boston Symphony Orchestra. The Andante con tenerezza (moderate with tenderness) uses lyrical melodies and motivic development building to a single summit–a grandiose theme for the horns, then transferred to the strings. Unwinding, the balance of the movement prepares for the closing movement.

Opening with shimmering strings and woodwinds, the finale leads with heroic horn and trumpet calls. The movement ebbs and flows, reaching its softest point with a solo flute in its lowest register. Pizzicato strings and timpani, reminiscent of Stravinsky's *The Rite of Spring*, signal the start of the journey to the summit of the piece.

Camp Meeting .... Dwight Gustafson
(b. 1930)

Robert S. Sheffey, a 19th-century circuit riding preacher, is the subject of the 1977 film *Sheffey*. It details the life of the traveling evangelist of the Appalachian region. The score, composed by Dwight Gustafson, features music of that region and time period. Camp Meeting is based on the score and includes: *Brethren, We Have Met to Worship*; *I Will Arise and Go to Jesus*; and *Old Time Religion*. (Video footage courtesy of Unusual Films and prepared by Steve White.)

Two American Folk Hymns .... Arr. Mack Wilberg
(b. 1955)

Saints Bound For Heaven

Come, Thou Fount of Every Blessing

One of the premier choral writers of today, Mack Wilberg arranged these two American folk hymns with the concert hall in mind. His brilliant orchestration of *Saints Bound for Heaven* captures the joyful exuberance of those whose final resting place is heaven. Truly, they can say with delight, "Through all eternity we'll rejoice."

Following in the American folk tradition, *Come, Thou Fount of Every Blessing* expresses a very personal text as a petition to God. Opening with unaccompanied sopranos, this particular setting is a continuous crescendo, adding voices and instruments along the way and culminating with the text "Here's my heart, O take and seal it; Seal it for Thy courts above."

OCHESTRA PERFORMERS

Violin I: Samuel Arnold, Sarah Beth Vogt, Esther Minnick, Ardis Chetta, William Ronning, Amy Baus, Lindy Wagner, Sallie Penn Turner, Rachael Mantelli, Amy Bach, Crawford Wiley, Kimberly Hawkey, Jennifer Locke, Nicole Schmidt, Danielle Nifenecker, Erin Twedell, Mrs. Emilie Woodworth, Mrs. Nikki Eoute **Violin II:** Allison Chetta, Audra Claire McCall, Lisa Popwell, Kristopher Endean, Erica Johannes, Bethany Smith, Faith Strickler, James Arnold, Alex Miller, Emily Cheadle, Lydia Anglea, Stephanie Williams, Tori Wood **Viola:** Ron Sondergaard, Meredith Kult, Kaytlynn Wood, Whitney Wood, Tessa Parker, Kathryn Hughes **Cello:** Brooks Popwell, Chris Erickson, Megan Anthony, Laura Beth Kirsop, Tory Martin **Double Bass:** Alex Jones, Miss Amber Eubanks **Flute:** Catherine Jones, Lydia Carroll, Heather McKee **Oboe:** Chelsea Cox, Meagan O'Malley, Chelsea Bopp **English Horn:** Meagan O'Malley **Clarinet:** Natalie Parker, Mr. Robert Chest **Bass Clarinet:** Meredith Rogers **Bassoon:** Brittany Batdorf, Christine Gill **Horn:** Peter Bailey, Aaron Gellos, Jill Parry, Wesley Peters **Trumpet:** Mr. Dan Kirsop, Dr. Bruce Cox, Bryan McClintock, Jocelyn Sorrell, Chloe Holmes, Kristopher Schaal **Trombone:** Tom Aldmon, Dustan Chevalier, Benjamin Schroeder **Bass Trombone:** Daniel Overly **Tuba:** Trent Johnson **Percussion:** Melissa Whiddon, Juliana Witt, Hatherleigh Bopp, Kevin McCall, Micah Talbert, Joseph Lee **Timpani:** Mr. W. Robnett Schoolfield **Harp:** Nichole Rohrbach, Aubrey Elliott **Piano:** John Hudson **Organ:** Dr. Ed Dunbar

CHORAL PERFORMERS

Chorale *Warren Cook, Director*

Soprano: Jennifer Fortney, Rachelle Greer, Suemi Harrison, Carolyn Holland, Megan Jaqua, Melissa McAdams, Lauren Cunningham, Pamela Dodson, Crystal Fox, Tamra Jones, Angie Ouillette, Sarah Roe, Rachel Webb **Alto:** Katie Crook, Lorrie Dodson, Janelle Moeckly, Amelia Ray, Esther Wagner, Rebecca Worthington, Christine Gill, Elise Lafferty, Elise McCormick, Gloriane Vasso **Tenor:** Dustin Battles, Travis Bloom, Mark Egerdahl, Jae Jung, Mark Buller, Stephen Endres, John Hudson, John Robertson **Bass:** Brian Buda, Drew Carlisle, Jonathan Jarrett, Daniel Nelson, Tim Renner, Bradley Wiggs, Aaron Dierking, Caleb French, Matt LaCava, Luke Mangum

FOUNDER'S MEMORIAL AMPHITORIUM

May 8, 2009, 8 p.m.

*Chimes will sound and lobby lights will flash three minutes before the end of intermission.
After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the amphitorium during any performance.
We request that signal watches and communication devices be turned off during the program.

Recordings of this performance may be ordered through the Custom Order Department of the Campus Store.

Tickets for this production have been sponsored by

